

The Musical World.

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CRYSTAL PALACE SATURDAY CONCERTS.—A

Concert of Classical Orchestral and Vocal Music is given every Saturday, under the direction of Mr. August Manns, in the temporary Concert Room, by the Queen's apartments, commencing at half-past two. The following are among the compositions which have been performed at these concerts: Symphonies—Beethoven, Nos. 1, 2, 4, 7, and 8; Mozart, in G minor, and A flat; Mendelssohn, Nos. 1, 2, 3; R. Schumann, in D minor. Overtures—Beethoven, Leonora, Fidelio, Coriolan, Op. 115, and Op. 124; Weber, Oberon, Preciosa; Mendelssohn, Athalia, Isles of Fingal, Midsummer Night's Dream; Cherubini, Les deux Journées, Lodoiska; Spohr, Jessonda; Spontini, Olympe; Van Broe, in E flat; Rossini, William Tell. Miscellaneous—Concerto for clarinet and band, Weber; Intermezzo, Verhulst; Sonatas for pianoforte and violin, Mozart and Beethoven; Pianoforte concerto, in C minor, Beethoven; Meditation, Gounod; "Non temer," Mozart; "Ah! perdo," Beethoven; "Infelice," Mendelssohn, &c., &c. Vocalists, Miss Alleyne, Miss Dyer, Miss Palmer, Mr. Leffer. It is intended to follow the above, from time to time, by other works of similar character, including the music in "Egmont," and selections from the ballet of "Prometheus," both by Beethoven; Mendelssohn's "Meeresstille und Glucke;" Franz Schubert's Symphony in E, and Overture to Rosamunda; Romance for violin and orchestra, Beethoven; Concerto for violin, viola, and orchestra, Mozart; Robert Schumann's Symphony in B flat; Symphony by M. Gounod, &c.

By order, G. GROVE, SECRETARY.

NEW PHILHARMONIC SOCIETY, Hanover-square

Rooms.—Subscribers and the public are informed that the CONCERTS will take place on the following Wednesday evenings:—April 2 and 23, May 14, June 4 and 25. Subscriptions for reserved seats, £2 2s.; professional subscribers, £1 1s.; unreserved seats, the number of which is limited, £1 1s. Subscribers' names received at Messrs. Cramer, Beale, and Co.'s, 201, Regent-street; and of Messrs. Keith and Co.'s, Cheapside.

W. GRAEFF NICHOLLS, Hon. Sec.

THE NEW PHILHARMONIC SOCIETY has much

pleasure in announcing to the subscribers and the public, that Mr Otto Goldschmidt and Madame Jenny Goldschmidt Lind have most kindly consented to perform for the Society: Mr. Otto Goldschmidt will perform on the Fourth, and Madame Jenny Goldschmidt Lind at the Fifth Concert of the season. Conductors, Mr. Benedict and Dr. Wyde. Subscription for the series—reserved seats, £2 2s.; professional subscribers, £1 1s. The first Concert will take place on Wednesday, April 2. Subscribers' names received by Messrs. Cramer, Beale, and Co., 201, Regent-street; and by Messrs. Keith, Prowse, and Co., Cheapside.

WM. GRAEFF NICHOLLS, Hon. Sec.

RÉUNION DES ARTS, 76, Harley Street, Cavendish

Square. Wednesday, March 26, 1856, to commence at eight o'clock. President of the Evening, Jules Benedict, Esq. Programme.—Quartet (No. 5 in A) for two violins, tenor, and violoncello, Messrs. Molique, Ries, Hill, and Pague; Beethoven. Cavatina—"Mille volte sul campo," Miss Dolby—Donizetti. Solo-violin, Herr Molique—Molique. Aria—"M'odi ah M'odi," Mrs. Drayton—Donizetti. Grand Duo—for two pianos, "Homage to Handel," Messrs. Benedict and Tedesco—Moscheles. Interval of Fifteen Minutes. Quintet—for piano, two violins, tenor, and violoncello, Messrs. Tedesco, Molique, Ries, Hill, and Pague—Spohr. Ballad—"Oh, grieve not over earthly care," Miss Dolby—E. Land. Chanson—Canadienne, Mr. Drayton—Drayton. Solo-violoncello, Monsieur Pague (Le Lac, Le Koutral; Pague; Serenade Algérienne—Seigmann). Duo—"A te desire," Mr. and Mrs. Drayton—Boisclot. National Song—Miss Dolby. Solo-piano, Herr Tedesco (a "Passe Nocturne," b "Vive la Bohème," Airs National, Morgeau de Concert)—Conductors—Messrs. Benedict and Gollnick. The next Soirée will take place on Wednesday, April 9, when Mlle. Sedlitz, Messrs. Sinton, Goffie, Hill, Hausmann, etc., will appear.

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HERR WILHELM GANZ begs to announce to his

friends and pupils that having entered into an engagement to accompany Mr. and Mad. Goldschmidt on their provincial tour, he will return to town for the season early in May. All communications to be addressed to Mr. Mitchell, Royal Library, 55, Old Bond-street, or to Mr. Ganz, 50, Frith-street, Soho.

MISS BESSIE DALTON, Vocalist (soprano). Communications to be addressed to her residence, 60, Princes-street, Leicester-square.

MR. WALTER MACFARREN announces to his Friends

and Pupils, Two Chamber Concerts, which will take place on Monday evening, April 7th, and Wednesday evening, April 30th, at 27, Queen Anne-street; when he will perform selections from the pianoforte works of Handel, Mozart, Beethoven, Mendelssohn, Sterndale Bennett, G. A. Macfarren, and some of his own compositions, assisted by eminent artists. Tickets of Leader and Cocks, 63, New Bond-street, and of Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

MR. HAROLD THOMAS'S SOIRÉE MUSICALE

will take place at No. 30, Welbeck-street (by the kind permission of Mrs. T. Cantley Newby), on Saturday, March 29th, commencing at 8 o'clock precisely. Artists—Miss Birch, Miss Poole, and Mr. Tennant; M. Sinton, M. Pague, Mr. W. Sterndale Bennett, and Mr. Harold Thomas. Mr. W. G. Cusins will accompany the vocal music. Tickets Seven Shillings each; and Family Tickets (to admit four) One Guinea; may be had at Messrs. Leader and Cocks, 63, New Bond-street, and Mr. Robert Ollivier's, 19, Old Broad-street, Piccadilly.

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BOOSEY and SONS, 28, Hollos-street.

HER MAJESTY'S THEATRE.

To the Editor of the Musical World.

SIR,—In an article that appeared in *The Globe* of Monday evening, relative to operatic affairs, it is stated that the dilapidations of Her Majesty's Theatre, the insecure state of the roof, and six feet of water in the hold, would prevent anything being done there.

I beg to state that such report is untrue, and must have originally emanated from some malicious enemy of that establishment, as the audience part of the theatre, and also the roof, are in as perfect a state as within my remembrance, having been attached to that establishment for a period of more than thirty years.

With every apology, etc., I remain, Sir,

Your obedient servant,

Her Majesty's Theatre, March 18, 1856.

WILLIAM FISH.

NOW UPON THE FIRST DAY.

To the Editor of the Musical World.

SIR,—In your review of the anthem—"Now upon the first day of the week," in the *Musical World* of March 15th, there is a parenthesis which makes me appear as the composer, although the real author's name is previously given at full length.

Since a difference merely in Christian names may escape the notice of some of your readers, I venture to ask you to allow me to disclaim an honour which belongs to Mr. William Henry Monk, and not to

Your faithful servant,

March 17, 1856.

EDWIN GEO. MONK,

(Mus. Doc., Oxon.)

DESTRUCTION OF COVENT-GARDEN THEATRE.

THE investigation was resumed on Saturday.

Mr. W. Harrison, machinist, had been employed by Mr. Anderson, in making and repairing his magic machinery. Had nothing to do with theatre business, except looking after George Lanning, employed in the top shop making a proscenium. Was there the day preceding the fire, planing wood for a proscenium for a portable stage. Two others worked there occasionally—Finlason and Dalton, the latter employed by the property man. Three o'clock in the afternoon preceding the day of the fire was the last time in the top shop. Believed Lanning was planing there. There were some shavings and a large quantity of wood lying about the shop. Witness was on the stage about a quarter past five, and Lanning said he was going home. He did not say to witness whether there was any one then up in the top shop. Witness did not go up after that. Had smelt gas there, but not that day. There was no fire nor fireplace there. It was generally too warm, as it was over the theatre, and heated over night. Saw Lanning the day in question open the window of the shop to let in fresh air. There was a ventilator in the middle of the shop. The window was at the extreme end. The shop opened into the paint-room, the floor of which was, perhaps, twenty feet below that of the carpenter's shop. The other end of the shop was partly filled with properties and carpenters' benches. The heat to that room came from the house generally, and not from the chandelier in particular. The carpenter's shop extended nearly over the entire house. There were two entrances to the carpenter's shop, one from the flies, and the other from the third tier of boxes. Was not in the house when the fire took place. Left it about half-past three o'clock that morning. Noticed nothing particular that day, not even a smell of gas. Was not in the habit of going into that shop when performances were going on. Should think that a person could get up there from the stage when the performances were going on. Lanning might have been doing some glueing on the day before the fire, but the glue was not heated in the carpenter's shop. He had considered the matter, and could find no reason for the fire. It was possible that when saturating the wool the spirits of wine might have fallen, but it could scarcely have been set on fire by the chandelier. Could, by opening a door, have reached the shaft leading from the carpenter's shop to the chandelier. There were planks to prevent persons from falling into the shaft. Never felt those planks hot, but had not had his hand on them while the chandelier was burning.

By Mr. Taylor.—About this day month, Lanning had a small bottle of spirits of wine to polish a box. He also had a lamp. Witness told him he should not have a lamp there. Mr. Anderson did not allow lights to be used in that room. Lanning took the spirits of wine away. Was in the flies about a-quarter past 11 o'clock on the night of the ball, and saw two of Mr. Sloman's men there. Witness was taking care of the stage-door, leading into Hart-street, that night. Finlason was

one of the men in the flies. Did not see him leave the theatre that night.

By the Coroner.—Never heard of a threat being used by any of the people employed by Mr. Anderson, nor of a disagreement between him and them.

Mr. Benedict Albano, civil engineer.—The audience part of Covent-garden Theatre had been rebuilt under his superintendence. On the 1st of December, 1846, saw the carpenter's shop, and directed it to be swept, but made no alterations. Left the house in 1847, and had nothing to do with it since. From what he had then seen did not think there was anything in the construction of the carpenter's shop that rendered it likely to take fire. The flies of the theatre were well enclosed; there was only the flooring of the carpenter's shop between the latter and the ceiling of the house. Considered that shavings would have been dangerous in the carpenter's shop. Built a flue 20 feet in height and eight feet in diameter over the chandelier, for the purpose of ventilating the house; this funnel was 60 feet from the stage. Shavings could not have been ignited by that funnel. If the door in that funnel was open, shavings might have been blown into it. Had been in the carpenter's shop at night, and felt no heat there from the house or the chandelier.

Mr. Sidney Smirke, architect.—On searching his brother's drawings of the theatre, he found that over the proscenium there had been a thick wall, so that a fire occurring at one end of the roof would be cut off before reaching the other. That wall had been removed, and to that he attributed the extensive progress of the fire. He could not form any idea of the cause of the fire, but he thought there was a laxity in respect to access allowed to the carpenter's shop.

George Thomas Lanning, carpenter and cabinetmaker, was employed at the theatre by Mr. Anderson for four weeks previously to the fire. Some frames were being made for the new stage the day before the fire. He used no spirits of wine or varnish that day. Was not aware that there was any about the room. Worked till five o'clock that day. There was no one working with him, but several workmen came up to him in the course of the day. Mr. Harrison superintended the work. He only came up once that day, and gave witness no particular instructions. It was very warm where witness was working. There was a strong smell of gas in the afternoon, but he accounted for that by the fact that men were at work under the stage. There was very little shaving about. Had been planing, but not much, on the day in question. Locked the door on leaving, but left the key in it. Left his work and his tools on the bench. There was a lot of old materials lying in the different corners, but none in the middle of the floor. There was nothing in the centre of the shop but the woodwork which witness left there. He left twelve new and twelve old frames near the centre of the shop, but not near the funnel of the chandelier. There was a wooden partition between his shop and the funnel, and on the other side of the partition were old materials, but not, he should say, within twelve feet of the funnel. Left the shop before half past five on that day; then there was nothing there that he thought likely to ignite. He had no lucifers there, nor even a glue-pot. Had never had a light there but once—about three weeks or a month ago, when he had a lamp there for a few minutes. Should say that the public could not have got up to that shop on the night of the "bal masqué."

By a Juror.—If one of the battens was unlighted, but charged with gas, the gas would ascend and fill the carpenter's shop with gas, and if the gas got over the front of the house under the carpenter's shop it might be ignited. The flooring and materials of the carpenter's shop were very dry. On Tuesday night and at 2 o'clock on the following morning he did not notice a smell of gas when he went up to put his tools in the shop.

William Jones examined.—I reside in Olney-street, Walworth-road, and was a carpenter in the employ of Mr. Sloman, at Covent-garden Theatre. My business was in the flies, under the carpenter's shop. I was up there as late as a quarter-past 4 o'clock on the Wednesday morning, the morning of the fire. I could sometimes see persons pass by to get to the carpenter's shop. There were four gas lights on each side of the top flies, and two on the back bridge of the flies. The carpenter's shop was about 10 feet above the upper flies. The nearest gas lights to the floor of the carpenter's shop were about six feet below it. If put full on the light would not rise more than two inches and a-half. If any of the batten lines were to catch fire they might lead to the floor of the carpenter's shop. There were people up and down into the shop in the course of the day, but I don't know who. I was on the stage when the fire broke out. I had left the flies about 20 minutes. I first observed a spark fall down from the flies. It was about 30 feet from the spot where I had been at work.

By the Jury.—*When I left the upper flies it was a quarter past 4 o'clock. I never then either smell or saw any indication of fire. My coat was hanging in the top flies at the back, about 10 feet below the carpenter's shop. I was not smoking at that time. I went there to get my coat. I did not discover any unusual smell of gas.*

Benjamin Dalliston, carpenter, was employed for Mr. Anderson at Covent Garden Theatre the day previous to the fire. On the Tuesday was employed in taking pantomime properties from the stage. Was in the carpenter's shop on that day. Left off work at about fifteen or twenty minutes to ten. Went up by means of a step-ladder at the top of the Bedford staircase, which led into the carpenter's shop. That was the shop in which Lanning was working. His (witness's) son lighted him up to the step-ladder with a candle, as there was no oil in the lamp. He went up in the dark after that, as he knew where to find anything he wanted. He never carried lucifers about with him. All he did was to pitch his tools down and take his clothes and come down again. His son waited for him with the candle at the foot of the ladder. *It was dreadfully hot when he went up into the carpenter's shop. It was not locked. Mr. Anderson had the key and lost it. Any one from the boxes could go up-stairs into this shop.*

By the Coroner.—On the night of the fire he heard Mr. Anderson give orders that the batten lights should be turned on strong. The batten lights were twenty or thirty feet below the carpenter's shop, and their object was to throw a light on the stage from the upper part of the stage. They were barrels lined with sheet iron, running across the upper part of the stage, and supported by lines reaching to blocks and attached to the flies.

By the Jury.—The candle he had to go up-stairs was a composite. *Is sure no sparks flew from that candle.* The only way a light could be communicated from the battens to the flies would be by it running up the cords which held the battens. About half-past nine o'clock on the Tuesday night he heard Mr. Anderson say to Mr. Palmer, "*Let me have the gas turned on full to-night.*" When he said that, he moved his hand in the direction of the batten lights. *They were turned on full directly. It is quite possible that the carpenter's shop might be set on fire by a light catching the line attached to some of the battens.*

James Cooper.—I have been employed at Covent-Garden ever since it has been an opera. Was employed by Mr. Palmer, the gasman. Lighted part of the great chandelier the night previous to the fire. Lighted the lower part, which had not been lighted the day before, during the day performance of Mr. Anderson. We lighted it with spirits of wine. I think there was about a gill of spirits of wine in a ginger-beer bottle. The chandelier is lighted by an iron rod filled with tow saturated with spirits of wine. We saturate the tow over the chandelier and then light it. *The heat was not so great that night as it usually is. I was not up in the carpenter's shop that night, nor had I been for days before. There was no naphtha mixed with the spirits of wine. The chandelier was alight when the fire broke out. When I perceived the fire I ran to the valve key, which turned off the gas that supplied the lights on the stage and in front of the house. There was nothing the day before the fire in any part of the house to attract particular notice. The valve was turned within five minutes after the alarm was given. I have no idea how the fire occurred.*

Mr. J. H. ANDERSON ("the Wizard of the North") was an artist in natural magic, and rented the theatre for ten weeks from the 26th of December from Mr. Gye. Had the appointment of every one in the theatre, except the firemen. Was not aware whether these were employed by the insurance office or the proprietors. Had nothing to do with them. The duties of the theatre were conducted under various departments having separate heads. Mr. Sloman was master carpenter, and had the employment of the carpenters under him. Witness had several persons in his employment exclusive of those employed about the theatre. He had been in the carpenter's shop, where he had a portable stage making, about 1 o'clock the day before the fire. Was not in it afterwards. Had not ascertained anything with reference to the origin of the fire. There had been no dispute between him and any of his men. No complaints had been made to him of Mr. Sloman, but there had been some little dispute between Mr. Palmer, the gasman, and Mr. Sloman. Both parties referred the matter in dispute to him, and he settled it. There had been a summons issued from the police-office. Witness said that was improper, and at once arranged matters, and he believed that Mr. Palmer and Mr. Sloman were better friends than ever. No threat had been held out. Witness had sustained a loss by the fire, but could not yet say to what amount. He was insured in the Sun-office to the amount of £2,000. He was not now liable to rent. His term expired on the day of the *bal masqué*, or would have terminated that night. *Was aware that there had been an escape of gas. Complaints were made by gentlemen in private boxes, and Mr. Sloman had complained of the gas fittings;*

*but he (witness) said that he could not be expected to remedy these, considering his term. Could not state that there was an escape in any particular spot. Believed it was morally impossible that the gas could have caused the fire. Was not aware that any inflammable material was in the carpenter's shop. Had a theatre of his own burnt down, and never discovered the cause of the fire. The men employed about the theatre were as attentive a set of men as he had ever known. He could in no way account for the fire at Covent-garden. He was standing beside Mr. Palmer, who had his hand on the valve, and witness asked him what was the usual signal for the closing of a *bal masqué*. He replied that the gas was always lowered. At that moment Mr. Palmer pointed to the roof, and witness saw the fire raging. He told the company that the theatre was on fire, and he was pulled towards the door. A piece of machinery used in *The Favourite* was suspended near the flies. This Castle, the fireman, cut away from the floor of the carpenter's shop, and it was followed by a shower of sparks from the floor of the shop. When witness engaged the theatre Mr. Gye said he would exercise his own discretion in the employment of assistants; and, having got a good account of the heads of the departments from Mr. Gye witness continued them. With the subordinates, who were engaged by Mr. Sloman, he had nothing to do. As many as 60 men were employed under Mr. Sloman to work the pantomime.*

To the Vestry Clerk.—Kept no combustible matter in the carpenter's shop. Used spirits of wine in his performances, but it was kept below. The carpenter's shop was accessible to all the parties employed about the house. At about half-past 3 o'clock on the morning in question witness went about the lobbies to prevent persons from smoking. A portion of his stock was saved. The person employed under Mr. Sloman in making the model stage was in witness's employment. Witness changed the gas company because he understood that the London Gas Company could give a better supply of light.

To the Jury.—The gas company's meters were outside the theatre, so that they could turn off the gas without entering the theatre. *He did not think that any of the masquers or visitors could have got up in the carpenter's shop. He was in no less than six fights that night in his endeavours to prevent smoking, which was a moral impossibility. He did not think that any cigars were sold in the theatre that night. He did not think that a stranger could have found his way up to the carpenter's shop, and it was the duty of the fly-men not to allow any stranger up. The insurance that witness had would have expired about a week after the fire. He had not heard if any of the men in the flies were smoking that night. He did not think any of them would have dared to smoke, in consequence of his stringent orders to prevent the practice.*

To the Coroner.—The terms of insurance were regulated according to the length of his term, and extended to properties, etc., used in the pantomime. He did not know whether the insurance would extend to the property if moved from the theatre. There was a distinct order given to the fireman that no candles, or any other light than a fireman's lantern, should be carried about the theatre. Never saw, and was not aware that there was anything about the theatre which would have taken fire if struck.

Richard Jones examined.—I am engineer to the London Gas Company at Vauxhall. That company supplied Covent Garden Theatre with gas. *I have heard the evidence given here with regard to the gas. I have seen it lighted, and could calculate the quantity of gas used. I think, from what I have heard, if there had been an ignition of gas, considering the character of the ventilation in the carpenter's workshop, it could not have taken place without a violent concussion and explosion. The property of gas is not to saturate wood and impregnate it with gas, and produce dryness in the wood. It would be impossible to set gas on fire without contact with white heat. From what I have heard, I am almost convinced that escape of gas had nothing to do with the fire.*

The inquiry was then adjourned.

At three o'clock on Wednesday the inquiry was resumed.

Benjamin Dalliston, a youth, was a carpenter, and at work at the theatre two days previous to the fire. He helped in getting the pantomime things ready, and was mostly on the stage. At ten minutes or a quarter to ten on Tuesday night, he lit his father up a step ladder. He was going to the workshops to get their clothes out. Witness held in his hand a composition candle in a chamber candlestick. He remained at the foot of the ladder while his father went up stairs. His father had no light with him, and was in the carpenter's shop about five minutes. He had no lucifer matches, and was not in the habit of carrying any. On coming down he put out the candle, possibly with

his fingers. He thought that a man named Bolton lighted the candle in the property-room with a wax taper. He was not aware that candles were prohibited in the theatre, as he was a stranger. He would swear that on this occasion the candle was not taken into the carpenter's shop.

By a Jurymen.—The property-shop to which his father went for the clothes was very dark, but he was able to find his way about. He did not hear his father moving any wood about upstairs. There were no shavings near the place at which the taper was struck to light the candle. The step ladder was about ten feet in length.

George Bolton, in the employment of Mr. Prescott, property master to the theatre, had been engaged at Covent Garden eight years. On Tuesday he was clearing away the things for the promenade. He put the pantomime and other things away in the painting room at the back of the stage. He left the house between nine and ten o'clock on Tuesday night. He put out the gas before he left the theatre, and his "governor" went up to see that it was out. Candles were not allowed about the theatre, and he did not see one used, but he had heard that Dalliston (father of the last witness) took one away. Witness did not use a wax taper, or see one lighted. He knew the rules of the house too well. When Dalliston, the elder, was in the property room, witness heard him say there was no oil in the lamp, but did not see him, at the time he was in the adjoining room. He knew there was a bit of candle in a candlestick on a shelf where he dried his colours, but was never asked anything about it. The candle, he supposed, belonged to the house, but he did not know who was in the habit of using it.

By a Jurymen.—The candle had no business in his room, and he did not know how it came there. He thought he heard Dalliston say there was no oil in the lamp, but there was a piece of candle. He could swear he did not light the candle or a match. He generally carried lucifer-matches in his pocket in a little tin box. He did not light the candle for Dalliston, nor did Dalliston borrow a match of him that he is aware of. Dalliston might have lighted the candle by the gas. He carried the matches to light fires in the morning.

Benjamin Dalliston, father of the first witness, added to the statements he made on Saturday, that a candle was used to light him upstairs. He fetched the candle out of the property room. He took it off the shelf, and lighted it from a candle which was standing on a chair at the foot of the Bedford staircase. A candle had been placed in a similar position ever since the gas had been removed. He was quite sure no danger arose from the candle. He did not hear any match struck that night. The candle on the chair was in a common table candlestick. He thought there was no more danger in a candle than in a lamp, and felt no apprehension when using it. He blew it out on getting down stairs, but it was a composition candle, and there was no spark from it.

Frederick Vials, a boy, was employed in the theatre, and, on Tuesday, was told to go home about twelve, but went down stairs, and fell asleep. He was there when the fire broke out. He heard the people calling out "fire!" whereupon he put on his jacket and apron, and ran out of the house. He was employed to run on errands, to prevent the men going out. He never went upstairs in the theatre.

Mr. Theophilus Cooper was connected with the *Christian Weekly News*. About three or four weeks ago he was passing the theatre at the corner of Hart-street, when he saw a van laden with carboys of vitriol. There was a tackle at the top of the theatre, with a pulley and a rope, and thus the carboys were pulled to the top of the theatre. He proved that the inscription on the van was "The Electric Light and Colour Company." There were at least a dozen carboys on the van. WITNESS REMARKED AT THE TIME THAT HE SHOULD NOT WONDER IF A GREAT FIRE TOOK PLACE. He had not the slightest doubt of vitriol being contained in the carboys, but he had no positive knowledge.

Mr. J. H. Burn, of Bow-street, opposite the theatre, a bookseller, saw the fire break out at twenty minutes past four on Wednesday morning. The flames proceeded from the window of the carpenter's room; it was a smokeless flame, and unaccompanied by any explosion. He believed that the inquiry up to the present time had been entirely wrong (laughter). His opinion was that the gas was turned on too strong, and set the side scenes on fire. It had no doubt been burning a long time before it was known in the theatre.

Peter Finlayson, carpenter, was employed by Mr. Anderson, but had not done any work at the theatre since the Thursday previous to the fire. He was in the theatre on the previous day, by appointment, to see Mr. Anderson, who was desirous of looking at the work he had been doing. He had worked in the theatre since it had been a theatre, and he never saw anything there from which danger of fire was to be apprehended. He never saw large quantities of vitriol in the theatre, nor did he ever hear of any being used.

Mr. Anderson (the "Wizard") recalled.—All the information he

could give was, that at the Lyceum the Electric Company exhibited their light on the pediment, and when he took Covent Garden they applied for permission to exhibit there. They did so for the first two weeks of the pantomime, at the expiration of which time their engagement with me concluded, and anything more I know not. I understand the last witness to say he saw carboys brought to the theatre in a van. I never did; but it is perfectly true that the Electric Light Company did use sulphuric acid for the purpose of producing their light. I do not know how many of these carboys there may have been. I gave no order on the subject. I do not even know how the carboys were taken into the theatre. I was so much engaged with the business of the theatre that I never made any inquiry. The company were responsible, and I never gave myself the slightest trouble about it. When I was at the Lyceum, when it was first introduced, I took a little interest in it, but at Covent Garden Theatre the light was exclusively left to the management of the company's engineer.

Mr. Moseley Taylor.—Was there any combustible matter in your private room facing Bow-street?

Mr. Anderson.—No. I had two rooms, one on the right hand side of the stage and the other on the left. My property being in those rooms, and of a nature peculiar to myself, I did not want every one to see it, and, therefore, I had a padlock placed on each door; but I took care to furnish the firemen with keys, and to instruct them to examine those rooms as well as every other part of the theatre on their rounds.

Mr. M. Taylor.—Were these things removed before the fire broke out?

Mr. Anderson.—A portion of them had been. My servants commenced packing from the time I had finished my own entertainment.

Mr. M. Taylor.—I believe you had wires communicating from the stage to various parts of the theatre?

Mr. Anderson.—Yes.

Mr. M. Taylor.—Had they been removed?

Mr. Anderson.—They had.

A Juror.—For what purpose did you use the proscenium box?

Mr. Anderson.—For my galvanic batteries.

A Juror.—The gas was removed, I suppose, from the Bedford entrance for the purpose of working these batteries?

Mr. Anderson.—It appears to have been done by my machinist, but without my knowledge.

Mr. Sloman, carpenter, said he knew that carboys were taken up outside of the house, but he did not know where they were placed. They were under the direction of Mr. Anderson's people, and he knew nothing more about them. He was at home and in bed when the fire broke out. He dressed himself rapidly, and went down to the theatre, where he arrived before the people within knew anything. His bed-room looked directly upon the theatre from Prince's-place, and as soon as he got to the window he saw a flame of from 15 to 20 feet high rising out of the ventilator on the roof, and also a smaller flame out of two windows on either side the ventilator. Witness was able to dress himself and get round to the theatre before the people inside knew anything about the fire. The ventilator was about from 40 to 50 feet from the proscenium-box, in which Mr. Anderson kept his galvanic batteries. Witness had nothing to do with the delivery of the carboys of the sulphuric acid at the theatre. They were received and stowed away on the roof by Mr. Anderson's carpenter.

William Harrison, recalled.—Remembered some carboys being pulled up outside on to the top of the theatre, but none were placed inside. They were brought to the theatre the day before Christmas-day, and taken out of the van at the corner of Hart-street and Bow-street. The carboys contained sulphuric acid. They were placed against the wall near the second flies, on the leads. They remained there a little more than three weeks. They were taken away by the company, to whom they were useful after they were done with. He never knew of one of the carboys being taken into the carpenter's shop. It would have been dangerous to have taken them through the house, and, therefore, the plan of raising them on the roof was adopted. Both sulphuric and nitric acid were used in small quantities in Mr. Anderson's proscenium box, but they had never more than 14lb. or 15lb. of acid in that box at one time.

James Castle, fireman, deposed to the removal of the carboys fire or six weeks ago.

Mr. T. Grieve, scene-painter, until the last three years employed at Covent-garden. Knew the construction of the theatre perfectly well. He had always considered the property shop a very dangerous place, and had constantly cautioned the firemen against it. On one occasion, having been absent for some time, he saw a heap of rubbish, consisting of the sweepings of the painting room. He ordered it to be removed, and it then began burning. His opinion as to the origin of the fire was, that rubbish had been allowed to accumulate in the property shops, and

that it had taken fire in consequence of the over-heated state of the theatre.

Mr. J. Braidwood, Superintendent of the London Fire Establishment, had inspected the ruins, but could not come to any conclusion as to the cause of the fire. From the evidence it might be accounted for in many ways. The gas had been alight from one o'clock on Monday until five o'clock on Wednesday morning. The roof was consequently more heated than usual, and if there was anything at the top of the theatre of a combustible character, spontaneous ignition would be the consequence. The great draft above and the great heat below would lead to such appearances as had been described by previous witnesses. It had also been stated that one fireman watched forty hours. It had been said that he had not been drinking, and witness believed that to be the fact, but no man on duty forty hours could watch properly. He did not believe that the fire was caused by gas. On the whole he was inclined to attribute the fire to spontaneous ignition. All the people about the theatre were so thoroughly worn out that they did not know what they were about.

The Coroner said, that having gone through the whole of the evidence, he might state, without usurping the province of the jury, that it had entirely failed to account for the outbreak of the fire. Nothing had been left undone to obtain accurate information, and although the inquiry had failed, he did not regret the time that had been consumed in the investigation.

The Jury found there was no evidence to show how the fire originated.

SACRED HARMONIC SOCIETY.—The *Messiah* was performed for the last time, until next season, by this society on Wednesday. The hall was crowded. The singers were Madame Rüdersdorf, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Conductor, Mr. Costa.

ST. MARTIN'S HALL.—Mr. Hullah gave his Passion Week *Messiah* on Monday evening, when the hall was crowded almost beyond precedent. The vocalists were Mr. and Mrs. Sims Reeves, Miss Dolby, Miss Banks, and Mr. Weiss.

ADELPHI THEATRE.—Dramatic performances being interdicted during Passion Week, Mr. Webster let his theatre to Sig. Picco for a series of performances on the "Pastoral Tibia." The first came off on Monday night. In addition to the Sardinian Minstrel, an efficient band was provided, under the direction of Mr. Alfred Mellon, and the vocal department was filled by Mdlle. Cellini, Miss Mary Keeley, Mr. Sherwin, Signor Albicini, and Herren N. de Becker and Rokitansky. Signor Picco created even a greater sensation than at Hanover-square. He played one of Bellini's cavatinas, and the *Carnaval de Venise*. That Signor Picco is an artist, and has real musical feeling, no one who has heard him will deny. His whole soul is in his instrument, and he plays with as much enthusiasm as if his whistle was a Stradivarius. His execution is extraordinary. We cannot conceive how the notes are produced; we see the fingers move, and hear the sounds, but are at a loss to explain them. In short, Signor Picco is a puzzle, and we give him up in despair. The audience were in raptures after each performance, and applauded vociferously. The *Carnaval* was encored. Mdlle. Cellini sang well, and Miss Mary Keeley was deservedly encored in *Venzano's Valse*. The band, under Mr. Mellon's able guidance, played several pieces with great effect. The programme was changed on Tuesday, Wednesday, and Thursday. The last concert takes place to-night.

PRINCESS'S THEATRE.—Mr. C. H. Adams has been delivering his lecture on Astronomy, and exhibiting his Orrery and Moving Transparency at this theatre, during the week, to crowded audiences. The present constitutes Mr. Adams' twenty-sixth season in London.

MYDDLETON HALL, UPPER STREET, ISLINGTON.—Mr. F. W. Force's third concert took place on Tuesday evening in presence of a crowded audience. The programme was on the monster scale, and comprised twenty-seven pieces, notwithstanding which nearly everything was encored. Mr. F. W. Force is a vocalist and pianist. He sings tolerably, and plays indifferently. His performance of Prudent's *Lucia* fantasia was not highly successful. The vocalists assisting Mr. Force were Misses Birch, Milner, Palmer, E. Steele, Favelli (2), Messrs. Augustus Braham, Farquharson, and A. Walworth. Mr. H. C. Cooper (violin), and Mr. George Case (concertina), also assisted.

ORGAN.

NEW ORGAN FOR SHERBORNE ABBEY CHURCH.

THIS instrument, lately completed by Messrs. Gray and Davison, was formally opened at their manufactory, on Wednesday evening in last week, on which occasion Mr. Best displayed his well-known skill in performing a selection of organ music.

The organ has three rows of keys, and contains the following stops:—

GREAT ORGAN. (CC to F in alt.)		SWELL ORGAN, (Tenor C to F in alt.)	
Bourdon	16 feet	Bourdon	16 feet
Open Diapason	8 "	Open Diapason	8 "
Ditto (at present omitted)	8 "	Stop Diapason	4 "
Stopped Diapason	8 "	Principal	4 "
Principal	4 "	Fifteenth	4 "
Flute	4 "	Sesquialtera	3 ranks
Twelfth	3 "	Cornopean	8 feet
Fifteenth	2 "	Oboe	8 "
Sesquialtera	3 ranks	Clarion	4 "
Mixture	2 "	PEDAL ORGAN. (CCC to E.)	
Trumpet	8 feet	Open Wood	16 feet
Clarion	4 "	Bourdon	16 "
CHOIR ORGAN, (CC to F in alt.)		Octave	8 "
Dulciana	8 feet	Trombone	16 "
Gamba	8 "	COPULE, &c.	
Stop Diapason	8 "	Swell to Great,	
Gemshorn	4 "	Choir to Great, Sub-octave.	
Flute	4 "	Great to Pedal.	
Fifteenth	2 "	Choir to Pedal.	
Piccolo	2 "	Composition Pedals, Tremulant,	
Clarinet	8 "	&c.	

The Sherborne organ, it will be seen, is not among the very important works of the day, either in its size or the variety of its combinations. Its most remarkable feature, on the whole, is the comparatively large proportion of its pedal stops to those of the Great Organ—comparatively large, we mean, by contrast with what would certainly have appeared in an English organ of similar general dimensions a few years since—thus showing a marked advance of opinion on a very essential point in this country. Though by no means a giant, it is, however, a very well-finished and effective instrument. The proper quality of the Great Organ has yet, in a great degree, to be developed, by the addition of a second open 8-feet stop, for which the soundboards are prepared, but which—in deference to economical views that might have been more properly applied to the exterior of the instrument—is at present omitted. The absence of the calculated amount of 8 feet tone leaves an effect of preponderance about 16 feet and mixture work which will disappear as soon as the defect is supplied. The "increasing-pressure" principle is applied to this manual. From middle C sharp upwards, the wind is half-an-inch heavier than on the lower octaves; and the value of this system is immediately manifest in the enlarged volume and importance of the trebles, and particularly those of the 8-feet trombone—which stop, by the way, merits especial mention for the remarkably fine tone preserved throughout its compass.

The swell is powerful and brilliant; but we have here, again, to regret a misplaced economy which has limited this manual to only a 4 feet compass. The swell of an organ destined for so magnificent a church, should certainly have been extended to CC. The choir is a gem throughout; it is long since we heard any specimen of the voicer's art to approach the exquisite grace and purity of the dulciana, the gamba, the 4 feet gemshorn, and the metal flute, on this manual.

An experiment has been tried on the 16 feet trombone of the pedal organ, in substituting tubes of zinc for those of the ordinary metal, and has, in our opinion, completely failed. With precisely the same scale of reeds and tongues, and the same quantity of finish, ordinarily employed by the same builders, the tone of this stop is sharp and meagre to a degree that must convince even the most sceptical person of the influence exercised on the sound of a pipe by the material of which it is formed. With free-reeds, the

shape, and scarcely or not at all the material, of the tube, is the influencing element. The action of the tube on the space of a free-reed is strictly analogous to that of a speaking-trumpet on the human voice,—it is simply a magnifier of the tone. In reed-stops of the percussion kind, on the other hand—such as the pedal trombone we have been speaking of—the tubes partake absolutely, as well as sympathetically, of the vibrations of the tongues,—in other words, the tubes yield notes of their own in addition to those of the reeds; and, consequently, should have weight and firmness, as well as elasticity, of material proportioned to their place in the musical scale.

The organ is tuned by equal temperament,—a system which, in spite of a good deal of opposition, is rapidly growing into general use. We trust, indeed, shortly to find it so thoroughly universal, that its presence will cease to be a noteworthy feature in a new instrument.

We have elsewhere complained of the evil effects of a parsimony that might have been better applied to the exterior of the Sherborne organ. As the matter is full of importance with regard to organs generally, we may profitably occupy a few more lines with a fuller explanation. The case of the Sherborne organ is of Gothic design—presumably of the same period as the architecture of the church, and is, no doubt, the kind of thing which a modern architect, or cabinet-maker, would call beautiful. The choir organ stands in front and displays one tower, triangular on plan; while the large case—containing the great, swell, and pedal organs—is, though divided by pilasters, (or “mullions,” we suppose) into three compartments, all but absolutely flat in front; and, indeed, there is nothing to diminish the square, box-like appearance of the whole, except two pieces of pierced carved-work projecting, one on each side, from the case, commencing just above the impost moulding and extending nearly to the top. If these projections supported anything, they would be called “flying buttresses,” we presume, but as they really have no apparent office, we can only liken them to a couple of “handles” by which some Magog might, now and then, lift the organ down from its intended site when it needed a little occasional dusting, or so forth. The case, both of the choir and great organ, is made of solid oak, is very thick and massive, and is expensively and elaborately carved throughout, while the pipes, in both fronts, are “dispered” alternately in dark and light colours enriched with gilding. Now, considering that the organ is to be placed in a gallery in one of the transepts, at a considerable elevation from the ground, the design we have briefly described has many and weighty faults. The main case is so disproportionately small to the choir organ in front of it, that it must certainly be quite concealed by the latter, unless the spectator be placed far away in the opposite transept, and, even there, it will look utterly insignificant. Again, there is nothing striking or bold in the contour of the case generally. Viewed from a distance, and *en face*, it is—save the “handles” before mentioned—a square, flat box. The absence of all grand projections, upwards and sideways, gives poverty of outline, while a similar want in front precludes all bold contrasts of light and shade—except, indeed, the disadvantageous shadow created by the choir-organ in front. The minute carving with which it is decorated, and on which much appears to be reckoned, can avail nothing. As people are not generally in the habit of carrying opera-glasses with them to church, it can never be seen, and is, therefore, together with all the money it cost, absolutely thrown away. The last, and, perhaps, greatest defect of the case is its puny size compared with the organ enclosed within it; and this is the less excusable as there was abundance of room for a case of twice the present dimensions, which would thus have afforded the interior work that free space and breathing room, in this, and so many English examples, so much needed. This piece of work cannot have cost much less than £350 or £400; and had the architect known anything about designing an organ-case for a large building, and satisfied himself with producing a grand, bold, and effective outline, instead of a richly carved doll's house faced with a row of bedizened barbers' poles in lieu of front pipes—not one square inch of the detail of which will ever be visible—at least one half of the cost we have mentioned might have been saved, and applied to bettering the interior of the instrument. Had money

been “no object,” as the phrase goes, we should have taken less notice of the matter; but since, on the plea of economy, one of the foundation-stops of the great organ is omitted, and the swell is shorn of a whole octave of its proper compass, we think it right to point out that sufficient money to remedy both these defects has been frittered away on a piece of useless cabinet-work that has none of the essentials of grand design.

The way in which the best intentions of English organ builders are thwarted by the perversity and specific ignorance of the architects with whom they are associated, is becoming daily matter for more serious consideration. A French or Dutch organ-builder would at once claim for his instruments the respect due to works of art—would insist on ranking them at least as loftily as the “lecterns,” “foldstools,” “rood-screens,” and other mediæval trumpery with which it is the fashion to crowd churches, and would not for a moment submit to their being cramped or limited in any way that would impair their efficacy: and until our English builders learn to imitate the resolution and independence of their continental brethren, we shall never have really irreproachable organs made in this country.

The history of the Sherborne organ is really quite instructive on points of this kind. Two years since Messrs. Gray and Davison received the order for this instrument, and after a tough controversy with the architect then employed in the restoration of the church—the late Mr. Carpenter—succeeded in procuring for the organ a position at the west-end of the building. Under their superintendence a design for the case was prepared, which had, at least, the merit of considerably greater effectiveness than the present one, without obscuring any portion of the west window under which it was to stand; and, in accordance with this design, the interior work of the instrument was commenced and completed. The arrival, however, of a new vicar at Sherborne—having somewhat stronger mediæval notions than his predecessor—once more turned the balance in the architect's favour. After a long delay, it was decided to place the organ in one of the transepts; Messrs. Gray and Davison received the present design, and were instructed to fit their organ to its shape and dimensions. This was, in effect, ordering a *bouleversement* of the whole thing. The choir organ, which was originally inside the main case, had to be placed outside; and, indeed, the interior work had to be entirely re-constructed. But who pays for all this? Of course, not the vicar, nor the architect, nor Messrs. Gray and Davison. The good folks at Sherborne pay for it; and in paying for all these alterations and architectural knick-knackeries, they will, in the end, expend a sum that, under competent superintendence, would have procured them an organ really worthy, in size and completeness, of their magnificent church. Meanwhile, by the present arrangement, they have an organ which, however excellent so far as it goes, is by no means commensurate with the requirements of the building; this organ is to be placed in anything but the best position for its effect; and, to crown the whole, they will pay a very large sum for a carved oak case, the beauty of which—if it have any—can never possibly be seen.

LIVERPOOL.—(From our Manchester Correspondent.)—Being at Liverpool on Saturday, I was desirous of seeing the interior of S. George's Hall, and finding there was a performance on the organ at three o'clock by Mr. Best, I availed myself of the opportunity. I can only add my tribute of admiration to the architectural beauty of the new Hall! Fond of music as I am, I went more to see the building than to hear the organ. Mr. W. T. Best is certainly a great player, and the programme was so short that I subjoin it—

Overture, “Guttenberg,” C. Löwe.—Air, “When the moon is brightly shining,” Molique.—Reminiscences of *Les Huguenots*, Meyerbeer.—Quintett, “Blow, gentle gales,” Bishop.—Air, “Let the bright Seraphin,” Handel.

Molique's serenade was encored. The *Huguenots* selection included Marcel's “Chorale,” the opening chorus, “Piff, paff,” the Page's song, and the Benediction of the Pontards. The performance lasted one hour. The charge for admission was sixpence. The audience (numbering from 1,500 to 2,000) were of all grade except the very lowest.

BIRTH.

On the 17th March—Mrs. Greiffenhagen (late Miss Helène Condell)—of a son.

DIED.

On the 18th March—at an advanced age—Mary, widow of the late M. Gioenovich, the violinist.

THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 22ND, 1856.

THE Covent Garden affair is still in darkness. The inquiry presided over by Mr. Coroner Bedford is advancing, but little has been elicited from it except a mass of contradictions. Never, indeed, was testimony so conflicting; never were opinions so antagonistic.

There are two points, however, to notice from among the statements which transpired on Saturday. Mr. Sidney Smirke, architect, thought "there was a laxity in respect to access allowed to the carpenter's shop;" and William Jones, carpenter, at work in the flies till $\frac{1}{2}$ past 4 on the Wednesday morning, (the morning of the fire) "could sometimes see persons pass by to get to the carpenter's shop." Who were those "persons?" Were they the same who called Castle, the fireman, to come away, when he was endeavouring to let on the water? It is odd that the Coroner and Jury should have left these questions unasked. These questions were the more important, since, while one carpenter, George Thomas Lanning, says that "the public could not have got up to that shop on the night of the *bal masqué*;" another carpenter, Benjamin Dalliston, asserts that "any one from the boxes could go up stairs into the shop;" and these flat contradictions of men employed at the time are, to say the least, suspicious.

The other point is still more curious. It relates to two carpenters and one key—the key of the carpenter's shop—and is well worth the reader's attention.

George Thomas Lanning was working till five o'clock on the Tuesday in the carpenter's shop, and "locked the door on leaving, but left the key in it." Benjamin Dalliston went up to the carpenter's shop at night, to get his clothes, and the door "was not locked;—Mr. Anderson had the key and lost it." Now, to say no more, this is very singular. Nevertheless, in the course of Mr. Anderson's evidence, he was not asked one word about that same key—which appears a strange oversight on the part of the coroner and the jury. In short, Mr. Anderson was by no means carefully interrogated. Mr. Anderson "did not think that any of the visitors could have got up in the carpenter's shop;"—he "did not think a stranger could have found his way up there, and it was the duty of the firemen not to allow any stranger up." And yet Dalliston says, "Any one from the boxes could go upstairs into the shop," while Jones saw "persons pass by to get to the carpenter's shop;" and Dalliston and Jones are *flymen*. Here was neglect of duty, and no mistake.

One of the most extraordinary anomalies is, that so many men up to almost the last moment neither smelt fire nor suspected danger in the flies, although among the masquers a great number were incommoded by an unusual odor, and were heard to say as much. Mr. Harrison, master machinist, who left the house two hours before the fire, "noticed nothing, not even a smell of gas," and "could find no reason for the fire;" Dalliston, at 2 o'clock, observed "no smell when he went up to put his tools in the shop;" Jones, at a quarter-past 4, when he left the upper flies, never "either smelt or saw

any indication of fire," nor "discovered any unusual smell of gas;" Cooper, a lighter and gasman, found the heat "not so great that night as it is usually."* How are we to reconcile these contrarieties?

About the gas and its effects, the disagreements are still more flagrant. That the gas was turned on at a high pressure is certain. Mr. Anderson himself "gave orders that the batten lights should be turned on strong;"—"Let me have the gas turned on full to-night"—said the "Wizard of the North" to Mr. Palmer. And it was turned on full. Nevertheless, Mr. Anderson "believed it morally impossible that the gas could have caused the fire;" while Richard Jones, engineer to the London Gas Company, which supplied Covent Garden with gas during Mr. Anderson's unhappy tenure, affirms positively that no ignition of gas could have taken place in the carpenter's room, "considering the character of its ventilation, without violent concussion and explosion;" that "it would be impossible to set gas on fire without white heat;" and that from what he had heard, he was "almost convinced that escape of gas had nothing to do with the fire."

Now, if the gas had nothing to do with the fire, and if so near the time it was first perceived, many of the regular employes of the theatre—firemen, gasmen, and carpenters—saw, smelt and surmised nothing, how are we to account for a conflagration that burst out in several places simultaneously, and in less than an hour had completely and hopelessly enveloped in flames a building so vast as Covent Garden Theatre, consuming even the roof of the portico (which has no connection with the rest of the edifice), and baffling all attempts to arrest it?

How, unless by the strong suspicion, nay conviction, that the fire was elaborately planned and successfully accomplished—"by a person or persons unknown?" On this account we have called for a severe and searching investigation—an investigation sparing no one, stopping at nothing that may lead to discovery of the origin, to reprimand of the negligent, and if necessary to punishment of the guilty.

Drury Lane Theatre, too, was "found" on fire, in an out of the way place, not forty-eight hours afterwards. But there, luckily, the firemen were at their posts.

Since writing the above the investigation, under the coroner for Westminster, has been brought to a conclusion—a most impotent conclusion, as those who refer to our report will at once perceive. Mr. Braidwood, superintendent of the London Fire Office, suggests "*spontaneous ignition*." The jury, faintly echoing the declared opinion of the coroner, "found that there was no evidence to show how the fire originated." Fudge! There were very few questions asked that could elicit evidence. Plenty of statements and assertions were made that should have led to questions of material consequence; but neither the coroner nor the jury was willing to be led; and thus the inquiry, which commenced so pompously, has ended in a solemn farce.

Mr. Burn, the bookseller, "believed that the inquiry had been entirely wrong throughout,"—and we are exactly of his opinion.

But the matter must not, and shall not, rest here. Those who (like some of the Covent Garden proprietors) are anxious to accommodate the Duke of Bedford in his market-

* According to Dalliston, "It was dreadfully hot," when he "went up into the carpenter's shop."—More contradictions!

extension hobby, may, possibly, be satisfied; but those who regard the wanton destruction of so magnificent a theatre, the loss of an operatic establishment unrivalled in Europe, as nothing short of a national calamity, will hardly put up with such a platitude, such a mockery indeed, as this investigation under Coroner Bedford. We belong to the latter category, and shall return to the subject. The "carboys" and the vitriol may, perhaps, suggest something. The evidence of Mr. Grieve is also worth considering.

The coroner's charge to the jury is a masterpiece worthy of Dogberry himself. That sleepless watchman never uttered grandiloquently a series of more pompous truisms. As this charge is abridged in our report of the inquiry, we cannot resist producing it here entire:

"Gentlemen, I think we have now exhausted all *reasonable* evidence. I am quite sure the present has been an enquiry that will be attended with *beneficial results*; but, having gone through all the depositions taken during three days, I feel—without perhaps assuming the province of the jury—that the evidence has *entirely failed* to show the *precise cause* of this fire. If the jury should be of that opinion, of course they will, without any observation on the case, return a verdict to that effect—that there is no evidence to prove how this fire originated. And if that be the opinion of the jury, the *only* evidence I have before me with which I need trouble the jury is of a *negative character*. No one has been able to state to the jury anything that could account for the fire. One witness says he was up near the carpenter's shop 20 minutes before the outbreak, and he did not see or smell anything. Mr. Braidwood has been requested to be present, and he has heard the whole of the evidence—he being a most experienced man,—and I venture to tender to you his evidence for your guidance upon the whole case. I feel that I could not with any propriety make any observation, or give vent to any private opinion of my own, as to this unfortunate occurrence. It appears to me that the matter remains a mystery. The object of this inquiry is with respect to the origin of the fire, and of course it involves three questions. Was it by accident? was it by design? or was it (which is another accident) by some explosion? The general object of the inquiry has failed; and I will make no observations, but simply ask you to say whether or no you have evidence to show the origin of the fire? If you have not, you will say so, and the matter then, I am sure, will not be lost sight of. Though it fails to come to any satisfactory conclusion, I do not in the least regret the trouble of the investigation."

Here's "Crown's quest" for you! "Was it by accident?—was it by design?—or was it (which is another accident) by explosion?" "Another accident" is good; but what is the first accident supposed to be? What Mr. Bedford means by exhausting all "*reasonable evidence*"—what by the "*beneficial results*" that he expects from an inquiry which he just after declares has "*entirely failed*"—what by the "*evidence of a negative character*" which he has before him—what by asking the Jury if they have "*any evidence* to show the origin of the fire," immediately upon his previous assertion that the "*general object* of the inquiry had failed"—what by assuring them, "that, if they have not," they are to say so, and "THEN" the matter, he is sure, "*will not be lost sight of*"—and, in short, what by his whole charge, it would puzzle an Oedipus to explain. All we can say is, that a more slipshod inquest was never held, a more indifferent Jury never empanelled, and a more empty result never attained.

Of all who were connected with this unfortunate affair, Mr. Anderson is the most concerned in sifting it to the bottom; and we are not sorry to find that certain observations—made at a meeting of the renters and proprietors of Covent Garden Theatre, which took place on Saturday, at Mr. Robins's auction-rooms—should have awakened the "Wizard of the North" to a sense of his position, and induced him to address letters to the public papers in his own defence.

We shall publish a report of the meeting in our next. At present it is enough to cite the remarks of Mr. Marcus Sharpe (a shareholder), and the reply of Mr. Surman (solicitor for the proprietors), which remarks and reply elicited the letters of Mr. Anderson referred to. Mr. Sharpe observed:—

"MR. SHARPE.—I think the parties who let the theatre have been very remiss in their duties. We ought to have been called together before the burning of the theatre, and not after the event. If we had then been told that it was proposed to let the theatre to Mr. Anderson, knowing that two theatres in the occupation of that gentleman had previously been burnt to the ground, we should certainly have objected to let him occupy the building. I think the best course we can adopt is to appoint a committee to watch over the interests of the renters, and to investigate in a searching manner into the origin of the fire."

Mr. Sharpe was right; and if the proprietors are not mere egotists, forgetful that their share in the disaster is insignificant when compared with the public loss, they will not fail to set that "searching investigation" on foot, since the Coroner's Inquest has resulted in a *caput mortuum*. Mr. Surman, however, to judge from his reply, is somewhat apathetic in the matter, and perhaps his apathy represents the apathy of proprietors. As their representative he subsequently affirms, that he wishes "*to get quit of the property entirely*"—which in some way accounts for the deaf ear that was turned to all the warnings of Mr. Sloman. But this, just now, is apart from the question in point, which is that passage in Mr. Surman's reply more nearly affecting Mr. Anderson.

"Mr. Anderson was not our tenant; we had let the theatre to Mr. Gye."—"With respect to the *bal masqué*, which gave rise to this calamity, it was an affair forced upon Mr. Gye. The application to have the *bal masqué* was first made to Mr. Gye while he was at Madrid, and not assented to by him. It was renewed a very short time afterwards, when Mr. Gye was at Paris, and his consent was almost forced from him by the representations Mr. Anderson made of the losses he had already sustained by his pantomime and other performances. This was the third theatre burned down while in his possession; of the first two one was in America, the other in Glasgow. Mr. Anderson had been for a considerable time the lessee of the Lyceum, and it had not been endangered by his performances."

To these observations Mr. Anderson replied by the following letter, which appeared in every paper except the *Times*:—

"SIR,—The statements of Mr. Surman and Mr. Marcus Sharpe, in your report of the Meeting of Renters and Proprietors of Covent-Garden Theatre, at Mr. George Robin's Room, on Saturday last, being false in point of fact, and injurious to me in their tendency, may I beg that, in the same journal which has given them to the world, my positive denial of their truth may also be published?"

"Mr. Marcus Sharpe is reported to have said that—'If we had been told that it was proposed to let the theatre to Mr. Anderson, knowing that two theatres in the occupation of that gentleman had previously been burnt to the ground, we should certainly have objected to let him occupy the building.' Mr. Surman is stated to have said—'This was the third theatre burnt down while in his possession; of the two first, one was in America—the other in Glasgow.' These assertions are partially untrue. I have performed in almost every theatre in Great Britain, in most of those of the Continent, and on nearly every stage in America; one only, and that one my own, was burned down whilst in my occupation, and even then, it was not during any performances of mine. No American theatre, in which I appeared, was destroyed during my occupancy, or while I was in that country. The first theatre I performed in in America, was the Astor Opera House, New York; then in the St. Charles, New Orleans; thence I removed to the Theatre Mobile. My next was Bates's Theatre, St. Louis; and then one of the same name, at Louisville. I afterwards occupied the National Theatre, Cincinnati; the Broadway, New York; the Holiday Street, Baltimore; and the National Theatre, Washington; all of which theatres are still in existence."

"The one theatre, and the only one burnt whilst in my possession, was the City Theatre, in Glasgow. It was built by myself at a cost of fifteen thousand pounds; it was burnt down one night after the performance of the opera of *Der Freischütz*. I had effected its insurance for 6,500*l.*, the whole of which was paid, as far as it would extend, in

satisfying the heavy liabilities I had incurred in the erection of that theatre. By the destruction of this theatre I lost all I had in the world, and subsequently recommenced my career as a professor of magic. Such was the unfortunate result to me of the burning of the one theatre consumed whilst I was its proprietor. Statements such as those made by Mr. Surman and Mr. Sharpe are liable to do me a large amount of injury. They are unjust and untrue.

"It is no light matter even to hint at an individual being guilty of arson; and these hints are so broadly and distinctly thrown out by the gentlemen whose names I have specified, that I shall not fail to take due notice of them, and of those by whom they are disseminated, as justice to myself requires I should do, and the disseminators themselves may very naturally expect I most unquestionably shall do, at the proper time and place."

I am, Sir, your obedient servant,

JOHN HENRY ANDERSON.

24, Tavistock-street, Covent-garden."

Mr. Anderson has been blamed for publishing this letter, but unreasonably. He did perfectly right. He could hardly, indeed, have done otherwise, and retained his place in public consideration. The only thing which surprises us is, that he refrained from noticing the very same statements *when they appeared in the papers, the day after the fire*; and this seeming anomaly is commented on, naturally enough, by Mr. Sharpe:—

"Sir,—In answer to the attack made upon me by Mr. Anderson in your impression of this day, I have to remark that I was surprised that Mr. Anderson was not at Messrs. Robins's room on Saturday last at the time of the meeting to which he refers; had he been there (and there was nothing to prevent him,) he would have been enabled to have taken his part in the discussion which arose upon the loss of property at the finest theatre in the world. At that meeting it was not my intention to cast any imputations or reflections upon Mr. Anderson, to whom I am personally unknown. *It has been stated in the daily papers, previous to the renters' meeting, that two theatres, in which Mr. Anderson had some interest or some control, had been destroyed by fire prior to the catastrophe of Covent Garden. It is unaccountable to me why Mr. Anderson should be irritated at what he left uncontradicted in the newspapers until now, being repeated at a private shareholders' meeting, which, in my opinion (and I am not solitary in that opinion), should not have been reported. What I said at the meeting of Saturday was as follows:—That the renters illustrated the adage that 'after the steed was stolen the stable-door was shut'; that I thought it extremely remiss in the committees, or those persons in whom the letting of the theatre was vested, that a beautiful lyric theatre, the finest for that species of performance in the world, should have been let for such purposes as conjuring and masquerades without the renters being called together and consulted; that I had seen it stated in the public prints, as I dare say had other gentlemen, that this was the third theatre which had been destroyed by fire in which Mr. Anderson had some interest or control; that I thought these conjuring tricks or experiments, with masquerades and other prolonged performances, had been shown to be by those previous disasters dangerous to the structure and existence of theatres, and that I should, most certainly, had we been called together, have opposed the letting of the theatre for any such experiments or performances. I again repeat what I said at the meeting, that I do not hint or impute anything against the character of Mr. Anderson. As to what Mr. Anderson says, that 'I intended to impute to him the wilful destruction of the theatre,' I neither did, nor intended to do anything of the kind; nor, I am sure, did Mr. Surman. Trusting that you will do me the favour of inserting these few lines in my defence,*

"I am yours obediently,

MARCUS SHARPE.

"1, King's Bench-walk, Temple, March 18."

The *Times* published its report of the meeting of proprietors and shareholders a day later than the other journals. Consequently, the observations of Mr. Sharpe (those of Mr. Surman were omitted) reappeared at the same moment as Mr. Anderson's reply was printed. This extorted another letter from "The Wizard of the North."

To the Editor of the *Times*.

Sir,—A statement appears in the report of the meeting of shareholders of Covent-garden Theatre, published in *The Times* of this day. As this statement contains a very grave and perfectly false accusation against myself, I ask you, as an act of simple justice, in publishing this letter,

to allow my contradiction to be as universally disseminated as the assertion of which I complain.

A Mr. Marcus Sharpe is reported to have said: "We ought to have been called together before the burning of the house, and not after it. If we had been told that it was proposed to let the theatre to Mr. Anderson, knowing that two theatres in the occupation of that gentleman had previously been burnt to the ground, we should certainly have objected to let him occupy the building." First, as to the theatre being let to a tenant with the stigma of "two theatres burnt to the ground" on his head. I can only say that it seems passing strange that the renters should be so scrupulous and sensitive in 1856, when, in 1846, nearly 10 years since, they let me this same Covent-garden Theatre, where I gave my magic performances and promenade concerts for several weeks.

Next, as to the "two theatres burnt to the ground." The one and only theatre which was ever consumed by fire during my connexion with it was my own theatre—the City Theatre, Glasgow, destroyed the year immediately preceding my first occupancy of Covent-garden. I built that establishment at a cost of 15,000*l*. The insurance I had effected upon it amounted to 6,500*l*., the whole of which went to discharge the heavy liabilities I had incurred in building the theatre. I gave up every particle of property I possessed to my creditors, and I had to borrow a 5*l*. note and begin the world afresh as an artist in magic. To visit a man with terms of reprobation and slander because one theatre—his own—happens to be burnt down, when he has given his performance in almost every theatre in the United States of America, and in very many theatres of continental Europe, is as unjust as it is libellous. I do not allude to my extended career in any spirit of self-laudation or desire for publicity. I am simply stating the truth, which my books and the testimony of all who know me will confirm.

I think it would have been far more decent on the part of Mr. Marcus Sharpe to have satisfied himself of the truth of a statement before he made it in so public and deliberate a manner. I know the proper time and place in which to resent a libel, but the immediate wrong done by such an imputation in *The Times* prompts me, pending any other measures I may take, to seek immediate redress by asking a place in your columns for these few lines.

I am, Sir, your obedient servant,

JOHN HENRY ANDERSON.

24, Tavistock-street, Covent-garden, March 18.

This letter appeared on the same day as the letter of Mr. Sharpe—which last, we presume, was found satisfactory by Mr. Anderson, since he has neither answered it nor instituted his action for libel. In Mr. Anderson's place, we should entreat the proprietors and shareholders of Covent Garden Theatre to organise, without loss of time, the investigation proposed at the meeting by Mr. Marcus Sharpe. The "Wizard" has the reputation of being a man of energy, and probably may do it. By that means, he will render all further libellous insinuations, direct or indirect, impossible.

The reports about Her Majesty's Theatre which have appeared in the columns of our weekly and daily contemporaries since our last have turned out *pure fictions*. On that account we do not think it necessary to reproduce them.

About Mr. Gye and his prospects there is at present no greater certainty, although accounts have been published which, had they been exactly true, would have set all further doubt connected with the forthcoming season of the Royal Italian Opera at rest. Unfortunately, however, nothing is absolutely arranged. Mr. Arnold's theatre in the Strand (whatever may hereafter happen) is at this moment without a tenant; and not a step has been taken to create that "*bijou*" about which our contemporaries have been so eloquent in a paragraph that obtained universal circulation.

Mr. Arnold is not a very accommodating gentleman, as Mr. C. Matthews could have informed the manager of *feu* Covent Garden. Let us hope for the best. For our parts, we should prefer Drury Lane, in spite of Mr. E. T. Smith, and his placards.

THAT highly-endowed critic, M. Fétis the younger, who enjoys the distinguished honour of contributing to the same journal as M. Jules Lecomte, has had another fling at poor Mendelssohn.

"No one has ever denied to Mendelssohn the art of putting the elements of symphonic composition into a work. What he can be reproached with, is a frequent want of perspicuity in the conception of the plan of his pieces and of clearness in their development. This is the weak point in his overture, *Mer Calme et Voyage Heureux*. Some melodious inspirations appear here and there, but they are not clear, and the hearer is fatigued in his endeavours to seize the meaning which unites them to an original idea. It is true that, in what we call a defect, others see a beauty. The school that has been lately formed in Germany, and that labours, it is said, to prepare the "music of the future," has the greatest contempt for that which is immediately intelligible. Between the partisans of this school and of that which has the egotistical pretension to enjoy the "music of the present," and likes to understand as well as hear, there is no possible sympathy."

M. Fétis the younger is surely trying to pass off a joke upon his readers. He cannot (a musical critic, and son of the laborious bibliophile and composer) be ignorant that no two things are more utterly opposed to each other than the music of Mendelssohn and that of the men of "The Future." If M. Fétis the younger is really serious, Dr. Véron had better settle in Brussels and do the fine arts himself.

To the Editor of the Musical World.

SIR,—The late Mr. William Smith, of Old Elvet, Durham, seems to have been a remarkable person. I never heard of him till lately; but my ignorance cannot prejudice his reputation. I became aware of the extraordinary merits of Mr. Smith through the agency of *The Morning Chronicle*, in its article on Madame Jenny Lind Goldschmidt and *The Messiah*—an article of unusual length and unusual depth. Allow me to extract a passage which I am sure you will join me in pronouncing unique:—

"The first part of the oratorio opens with the overture to 'Comfort ye, my people.' This was the grand masterpiece of Braham when he was young. His fine falsetto voice had then such a thrilling effect as can never be effaced from the memory of those who heard him; but he was, however, surpassed in even the most difficult but exquisitely beautiful compositions, by a private gentleman, of independent fortune—the late Mr. William Smith, of Old Elvet, Durham. Braham had all the foreign aid of a first-class musical tuition to develop, strengthen, and display his extraordinary power, but the gentleman we refer to was all nature, and, without the laboured efforts of an accomplished professional, produced more soul-stirring effects than even the perfection of art can ever hope to attain. Joined to an enlightened understanding, a classical education, a delicacy of mind, and a clearness of perception, Mr. Smith combined qualities which stamped him with the attributes of the Christian character in all their unaffected purity and worth; and to those in the various walks of life, who were permitted to hear his inspired conception as it were, of the inspired writings, this notice is sufficient to recall to their recollections one whose society was courted by men of worth, genius, and learning. On the present occasion the superb recitative was most excellently given by Mr. Lockey, followed by the no less divine air of 'Every valley shall be exalted.'"

Pleased as I am to be informed about the genius and accomplishments of the late Mr. Smith, I still remain puzzled to guess what they have to do with the performance at Exeter Hall. This is lagging in our defunct friends by the ears, with a vengeance!

There are other curious passages in the notice of the *Chronicle*. Speaking of Madame Goldschmidt's singing in "Come unto me," the writer says:—

"She sang without any remains of previous nervousness—and embodied in her actions and sweet power of intonation the sublime salvation, and appeared to realize being herself the "meek and lowly heart" to whom the invitation is addressed."

In his brightest intervals the illustrious Jenkins surely never beat that. The only difficulty is to know what it means. Further down Mad. Goldschmidt is described as "a star of the first water." I have heard of a star of the first magnitude, but never before of one of the first water. Possibly your contemporary is a disciple of that ingenious author who wishes to make out that Jupiter and the bigger planets are all water, and give life to nothing but star-fish—which I have hitherto regarded as all moonshine. Still further down a peculiar compliment is paid to Mr. Benedict:—

"Mr. Benedict, who always leads extremely well, as usual contributed greatly to the sustained character of this fine conception of Handel."

The article is nearly a column long, and chokefull of tit bits of the most original character. I wish I could quote at length; but just now your space is occupied with more serious matters. One more brief extract, therefore, and I have done. Here is a definition of the *Messiah*:—

"Handel's oratorio, the *The Messiah* the masterpiece of the great composer for sublimity of thought and beauty of composition."

"The *Messiah* is eminently calculated to develop the devotional feelings of those who take part in its performance. It is also apropos to the sacred observances of the week, and therefore peculiarly suited to display traits in the Christian character of the singers. Madame Goldschmidt gave a truthful delineation of the beauty of the sacred volume from whence the work is taken, and she was ably seconded."

Is not this critic, quite as much as Jenny Lind, "a star of the first water?"

AN ENGLISH MUSICIAN.

Birmingham, Clarendon Hotel, March 20.

MR. GEORGE CASE'S CONCERT.—To give full particulars of a concert embracing forty nine pieces and comprising fifty two artists, to say nothing of the orchestra, would be as little gratifying to our readers as, we are sure, the entertainment was to the Exeter Hall visitors on Monday night. To ask a man to dinner, adding, as an inducement, that every thing possible in the shape of eating and drinking would be provided for him, would hardly be accepted as a compliment. Even with gourmands "quality" is preferable to "quantity;" but some of our modern concert-givers act upon the principle that every name, however unknown, and every piece, however worthless, have their value, and that the longer the bill of fare the greater the attraction. It is useless to attempt to convince them to the contrary; so we leave the system to work out its own cure. The entertainment of Monday night, however, contained some interesting particulars which it is but right to notice. Five vocal pieces from Balfe's new set of "Illustrations of Longfellow's Poems" were given with remarkable effect; viz:—duets, "Trust her not," sung exceedingly well by the Misses Brougham; song, "Annie of Tharaw," by Mr. Farquharson; ballad, "This is the place," by Miss Fanny Huddart; Serenade, "Good night, beloved," by Mr. Henry Haigh; and song, "The Reaper and the Flowers," by Madame Amadei. Of these, "This is the place" and "Good night, beloved" were encored, the first with great enthusiasm. Mad. Gassier sang "Ah! non giunge," and, being rapturously encored, gave Venzano's *valse*, accompanied on the piano by Signor Fossi. Miss Mary Keely received a similar compliment in Mr. Alfred Mellon's new song, "Why should I be sad?" The audience—a very Passion-week miscellaneous one—were uproarious in their delight and merciless in their recalls, and so we quitted the hall at the thirty second piece, heartily tired and asking ourselves whether the entertainment we had just left could legitimately be denominated a concert, at a loss to know what end such an exhibition could answer, and speculating as to what purpose it was given.

YORK CHORAL SOCIETY.—This society's third concert for the season came off on Wednesday, the 13th of this month, when Weber's *Mass in G*, and Mozart's *Motett*, "Glory, praise, and adoration," and a miscellaneous second part, were performed. The principal vocalists were Mrs. Sunderland, Messrs. Caultate, Wilson, Hincheliff, and Lambert.

AMATEUR MUSICAL SOCIETY.

THE third concert, which took place on Monday, attracted more than 800 persons to the Hanover-square Rooms. Among the company were remarked the Lord Mayor and Lady Mayoress, the Prince de la Moscowa, and other distinguished amateurs. As for bright eyes and pretty faces, there were so many of them, that it was a charming sight, and would have warmed up even the most "blasé" of "blasés."

The programme was as follows:—

PART I.—Symphony in G minor, *Mozart*.—Part-songs, "Sonntagslied," *Kreutzer*; "Jaegers Kruss," *Ernst Pauer*.—Romanza, from *Guillaume Tell*, "Selva opaca," *Rossini*.—Overture, (*Falstaff*), *Balfe*.

PART II.—Concerto in C major, for pianoforte, *Beethoven*.—Ballad, "Aunies Laurie," *Lady John Scott*.—Part-songs, "Wasserfahrt," *Mendelssohn*—"Wanderer," *Lachner*.—Overture (*Le Prê aux Clercs*), *Hérold*. Conductor—Mr. Henry Leslie.

The band seems to be really improving, and—except the second part of the *allegro*, and the second part of the *finale* (where the themes are "worked" and modulated)—*Mozart's* symphony by no means went ill. The amateur players were, indeed, more than usually steady, and made some slight progress (here and there) towards a "piano"—which showed, at least, that such a desideratum is not altogether an impossibility.

Mr. Simon Waley played *Beethoven's* early concerto excellently well, and his performance may be proclaimed an advance upon any of his former achievements.

The German Männer Chor were encored in *Lachner's* insipid part song, "The Wanderer." If these gentlemen sang in tune, little more could be demanded of them.

Miss Louisa Millar, a *débutante* (a very handsome likeness, by the way, of one of our most renowned comedians), sang the romance from *Guillaume Tell* with genuine expression, and the ballad of Lady John with as genuine *esprit*. She was unanimously encored in the latter.

Balfe's sparkling overture went off with great spirit; but the *Prê aux Clercs* was not quite so satisfactory.

MADAME GOLDSCHMIDT'S CONCERTS.

THE announcement that Madame Goldschmidt would make her last appearance for some time in London was quite sufficient to have attracted a large audience to Exeter Hall on Tuesday evening; but when, in addition, it was known that the Swedish vocalist was to sing for the second time in the *Messiah*, it will easily be credited that the huge hall was crowded to suffocation in every part. The impression Madame Goldschmidt had created in *Händel's* music was not forgotten; and on no former occasion, perhaps, since her recent visit to this country, was there displayed so much eagerness to hear her. The great points, as at the first performance, were "Rejoice greatly"—more brilliantly executed than before—"Come unto him," "I know that my Redeemer liveth," and "If God be with us." For true devotional feeling and purity of expression the last two have never been surpassed. "But thou did'st not leave his soul in hell," and "How beautiful are the feet," were less spontaneous—more laboured—than the others. But the performance generally was so good, that we cannot stop to criticise any part of it.

The other singers were Miss Dolby, Messrs. Swift, Lockey, and Weiss, who all sang well. Mr. Swift did justice to himself in the *Passion* music. The chorus and orchestra were on the usual large scale, to which Madame Goldschmidt has accustomed the public. Mr. Benedict conducted.

On Monday, Madame Goldschmidt starts upon a provincial tour of six weeks. She will be accompanied by Herr Otto Goldschmidt, Herr Ernst, Signor Piatti, &c.—so that the *troupe* will be a most effective one.

NORTHAMPTON.—On Monday evening, a harp entertainment was given at the Lecture Hall, in Gold-street, by Mr. Ellis Roberts, assisted by Miss Hughes, the rising young vocalist of the Royal Academy of Music. The hall was respectably filled, and the performances, judging from the encores, gave satisfaction.

REVIEWS.

"ELI,"—an oratorio—the words selected and written by William Bartholomew. The music composed and dedicated to Her most gracious Majesty Queen Victoria, by MICHAEL COSTA.

(Continued from page 167.)

AFTER a slow recitative of *Eli* we arrive at a recitative and air for Hannah—Hannah no longer barren, but fruitful. The air, which is in B flat, is appropriately joyous and animated, though in some parts trivial. For instance, where the word, "dancing," occurs (page 95), the two dotted notes have a somewhat common effect, which robs the boundless gratitude of the woman who has been blessed with the desire of her heart, of all elevation of character. There is also (page 96), after the voice has sustained B flat for two bars, a worn-out sequence of sevenths (four in a bar) which is not improved by the hidden octaves between voice part and bass, that accompany it all the way through. This sequence of sevenths is in the *ancient* style, and to it succeeds another sequence (two in a bar) in the *modern* French style—just like that of *Auber* in one of the duets of *Gustave III*. The air, as a whole, however, is, as we have hinted, very spirited.

More prolix recitative (we are getting tired of these recitatives)—in which *Eli* questions Hannah, and Hannah explains how that she has approached the Temple to offer up thanks for Samuel—leads to another bit of plain synagogue (are we correct?) music, with "Amen" and Hosanna in due order. But Mr. Bartholomew has surely forgotten himself when applying to Samuel the sacred words, "Blessed is he that cometh in the name of the Lord," which relate exclusively to the advent of Christ. Mr. Costa should have admonished his oblivious librettist.

The scene in the Temple, and the first part (a very long one) of the oratorio, now come to an end, with a four-part choral fugue (No. 2) in C major, on the words "Hosanna in the Highest." This fugue chorus has all the same faults and weaknesses as its predecessor in B flat ("Amen," page 22). The theme reminds the hearer, at one and the same time, of "Voi che sapete," "Adeste Fideles," and "Rejoice greatly;" but for that we should not care one fig, if the fugue was a good one, which unfortunately is not the case. When fugue was, so to speak, almost the conventional language of musicians, every one who composed music was expected to *fugue* it more or less; and some fugued well, others tolerably, others ill. But now that, so to speak, fugue is not by any means the conventional language of musicians, there is no necessity whatever for a composer to *fugue* his music; and indeed the only excuse for writing fugues at this epoch is to write them well. *Mendelssohn* showed that he could write good choral fugues, in *St. Paul*; and then, in *Elijah*, the great master proved to general satisfaction, that an oratorio, and not a bad oratorio, might be made *without* fugues. Mr. Costa, would, we think, have done wiser to imitate the second example of *Mendelssohn*, and dispense with fugues altogether; since, verily, they have been stumbling-blocks in his path. The full closes are neither so conspicuous nor so *plaqués* in fugue No. 2 as in fugue No. 1; but, on the other hand, "Hosanna" betrays the same absence of ingenious contrivance as "Amen;" the same transition to the dominant before the answer (which is incorrect) is introduced; the same abundance of trite sequence; the same absence of *stretto* (Mr. Costa's themes appear to have an objection to be responded to hastily) &c., &c. Moreover, in addition to all this, there is a far greater amount of superfluous *remplissage* in "Hosanna" than in "Amen." Turn, for example, to page 103, last line from the 2nd bar, till the subject is resumed in B flat on the next page; and to page 106, from the second bar of the second line, to the very end of the chorus. The last instance—which commences with a disagreeable progression from the dominant seventh on D to the 6, 4 (major) on C sharp—is in some measure excused, however, by an interrupted cadence, introducing the chord of the 6, 4, 2 on B flat, the C in the treble rising to C sharp in the next bar (which may be found in "The heavens are telling"); and a bold unison point for all the voices and orchestra, in the last line but one of the last page (which may be found in the

finale to Fidelio). These are really fine points, and with a double pedal (page 105) holding G at top and bottom (not very new, by the way), may be cited as the redeeming passages of an obstreperous but feeble piece.

(To be continued.)

"THE CASTLE IN THE AIR"—Quadrilles by Bernardo Leopold.

A set of quadrilles founded on Scotch tunes. Consecutive octaves, however, are not allowed even in quadrilles on Scotch tunes. We must, therefore, refer the composer to bars 3—4 of "The lone Vale" (page 17), where they occur (F G, F G). Moreover, bad harmony is equally objectionable even in quadrilles on Scotch tunes. We must, therefore, refer the composer to bars 4, 5, 6, of "The Bonnie Wee Thing" (page 8), where the harmony is very bad.

"MEMORIES DEAR"—by John James Ewart; arranged with symphonies and accompaniments for the pianoforte.

A ballad in the Scotch manner.

THE NIGHTINGALE CONCERT.

The following is a detailed account of the receipts and expenses at the recent concert given by Herr and Madame Goldschmidt, in aid of the Nightingale Fund:

RECEIPTS.		£	s.	d.
By sale of tickets at £1 1s.	...	1,835	8	0
By sale of 738 books of words at 1s. each	...	36	18	0
		£1,872	6	0
EXPENSES.		£	s.	d.
Orchestra and chorus	...	238	17	0
Rent, fittings, &c.	...	69	16	9
Advertising and bill printing	...	85	3	6
Miscellaneous expenses, including artists, and printing books of the words	...	153	16	1
		547	13	4

The whole of the expenses were paid by Madame Goldschmidt out of her own purse, so that the net receipts were handed over to the fund. "An act so generous"—a contemporary truly remarks—"requires no comment."

YORK, March 13—(From a Correspondent.)—The Choral Society gave their third concert on the 12th. inst.—The artistes were Mrs. Sunderland, and Mr. Hinchcliff, vocalists; Mr. C. R. Allen, violinist; Mr. Hopkinson conducting, as usual. Weber's 3rd Mass, and the song "Arm, arm ye brave," followed by the chorus "We come," from *Judas Macabeus*, formed the first part. The mass was creditably performed, and Mrs. Sunderland was most successful. Mr. Hinchcliff also gave satisfaction in Handel's song, and the chorus was effective. In the second part, Mr. Hinchcliff in the "Wanderer," Mr. Allen in De Beriot's 9th air and variations, and Mrs. Sunderland in "Sweet, my child," were much applauded. The concert concluded with the National Anthem, and "Partant pour la Syrie."

LIVERPOOL.—(From our own Correspondent.)—Our Philharmonic Society, (who this year gives 10 concerts instead of 8,) commenced on Monday, when Mendelssohn's *St. Paul*, which has not been heard here for four years, was performed; Mad. Rüdersdorff, Miss Dolby, Mr. Montem Smith, Mr. Armstrong, and Mr. W. H. Weiss being the principal singers. Mr. E. W. Thomas has taken the Clayton Hall (one of the finest public rooms in the Town, with the advantage of being central,) which he is fitting up and altering, to make it more comfortable and elegant than hitherto. Mr. Thomas is just the man to manage a concert room with tact, and I have no doubt his lesseeship will be creditable to himself and profitable to the profession and the public. It is said that Jenny Lind will positively sing at the St. George's Hall, early in April, about which period she is also announced for concerts in Manchester. Mr. Best's organ performances still attract.

GLASGOW, 12th March, 1856—(From our own Correspondent.)—The opera on Thursday was *La Favorita*, with Madame Widmann as Leonora, Sig. Neri Baraldi as Ferdinando, Monsieur Zelger as Baldassare, and Sig. Monari as Alfonso. Madame Widmann and Sig. Baraldi were both very successful. The latter was much applauded in "Spirito gentil." On Friday Meyerbeer's *Prophète* was given in Italian, when Herr Reichardt made his first appearance this season, as John of Leyden, and was enthusiastically received. The other parts were distributed as follows: Bertha, Madame Fodor; Fides, Madame Widmann; Oberthal, Sig. Monari; and the three anabaptists, M. Zelger, Sigs. Boccolini and Verini. The audience was more numerous than on any former occasion, and as a whole the opera was respectably placed upon the stage. On Monday *La Sonnambula* was produced with Madame Fodor as Amina; Signora Bellosio as Lisa; Sig. Baraldi as Elvino; Sig. Monari as Count Rodolph; Sig. Boccolini as Alessio; This opera has always been a favourite here, and there was a large attendance. In the air, "Ah perché non posso," Sig. Baraldi was encored. On Tuesday *La Prophète* was repeated, with increased success.

ITALY.—A new opera has been produced at the Pergola, Florence, entitled *Viscardello*, which was favorably received. The principal singers were Mesdames Gordosa and Secci-Corsi and Signors Varesi, Negrini, Domenech and Baccelli. Signor Negrini, who was not much liked in London, is a great favorite in Florence; and the louder he sings the more they applaud him. We must say that the Italian critics, at least those who have some recollection of a better style of singing, complain sadly of this decay of art, and castigate rather freely the school of which Sig. Negrini is a conspicuous star. The *prima donna*, Mad. Gordosa, does not come up to public expectation; her appearance is prepossessing, but her style is unfinished and her acting tame. —At Rome *L'Ebreo*, by Apollini, was hissed off the stage. At Milan Signor Rossi's new opera, *Giovanni Giacala*, has been played twice at La Scala with doubtful success. The singers were Mad. Scotta and Signori Corsi, Massimiliani and Manfredi. The new opera was consequently withdrawn and *Lucrezia Borgia*, the parts by Mad. Barbieri and Signors Liverani and Corsi, was substituted.

BERLIN.—The second concert of the second series given by the Orchester-Verein, under the direction of Herr Stern, came off on the 28th ult. The programme was composed of Rob. Schumann's overture to *Mansfeld*; Joachim's violin-concerto, played by Herr Laub; Mendelssohn's prayer, "Verleih uns Frieden," and a symphony by R. Wüsth, his last composition. The sixth and last Quartett-Soirée of Herren Zimmermann, Ronneburger, Richter, and Essenhahn, was a worthy conclusion to the series. The works performed were Haydn's quartet in B flat, Mozart's in E flat major, and Beethoven's quartet in C major.—We had this week a most admirable representation of *Fidelio*, with Herren Mantius, Salomon, Zschiesche, Krüger, Mad. Köster, and Mdle. Trietsch.

VIENNA.—The long expected romantic opera, *Der Goldschmidt von Ulm*, by Marschner, has at length been produced at the Theater an der Wien. It attained a *succès d'estime*, nothing more.—On the 1st inst., Mad. Amalie Anglès de Fortuni, chamber-singer of the Queen of Spain, gave a concert in the Musikvereinsaal. It was well attended.—Mad. Clara Schumann gave her farewell concert, on the 2nd inst., in the same rooms. Besides Beethoven's Sonata in C, she played a selection from the "Moments Musicaux" of Schubert, Mendelssohn's "Scherzo à Capriccio," Bach's *Chromatic Fantasia* and Fugue, and, by demand, R. Schumann's "Scènes Mignonnes."

FRANKFORT-ON-THE-ODER.—A new oratorio, entitled *Luther*, by Herr Julius Schneider, was performed by Melcher's Verein, under the direction of the composer. It was successful.

NEW YORK.—During the last representation of *Le Prophète*, Mad. de la Grange had the misfortune to be wounded in the hand by the dagger of one of the Anabaptists in the fourth act. Notwithstanding this, she sung her part to the end, the audience, who were apprised of the accident, applauding her vociferously.

OPERA AND DRAMA.

BY RICHARD WAGNER.

(Continued from page 173.)

We were obliged to recognise as the indispensable foundation of a complete artistic expression the *language* itself. That we have lost the intelligence of the feelings of language, we were compelled to regard as a loss for which nothing could compensate, as regards the poetic manifestation to the feelings. When we exhibited the possibility of the re-vivification of language for the artistic expression, and, from this language, once more restored to the intelligence of the feelings, deduced the complete musical expression, we depended certainly on a supposition which can only be realized by life itself, and not by the artistic will alone. If, however, we assume that the artist, for whom the development of life has expanded according to its necessity, has to meet this development with plastic consciousness, his endeavour to raise his prophetic presentiment to the height of an artistic fact would decidedly have to be recognised as completely justified, and, at any rate, the praise would have to be awarded him of having at present moved in a reasonable artistic direction.

If we now glance at the languages of those European nations which have hitherto taken an independent part in the development of the musical drama, or opera, —and these are only the Italian, French, and German languages—we find that of these three nations only the *German* possesses a language which, in its common use, is still immediately and visibly connected with its roots. The Italians and French speak languages, the signification of whose roots can only become intelligible to them by the study of older and so-called dead languages; it may be said that their languages—as the precipitate of a historical period in the admixture of nations, whose presupposing influence upon these nations has entirely disappeared—speak for them, but they themselves do not speak in their languages. If we were now to suppose that, even for these languages, entirely new conditions, as yet completely undreamt of by us, for their transformation in a manner intelligible to the feelings, could spring up from a life, which, free from all historical pressure, entered upon a fervent and significant intercourse with Nature—and if we could at the same time be assured that precisely art, if in this new life it was what it should be, would exercise an extraordinarily important influence upon the transformation in question—we must acknowledge that the most fertile influence of this kind must arise from that art which in its expression is founded upon a language whose connection with Nature is already more evident to the feelings than is the case in the French or Italian language. This foreboding development of the influence of the artistic expression upon that of life cannot in the first instance proceed from works of art, whose root-foundation is laid in the Italian or French language, and, of all modern languages, German alone is capable, in the manner we have seen to be necessary, of being employed in the enunciation of the artistic expression, if only for the simple reason that it is the only one which even in common life has retained the accent upon the root-syllable, while in the other two languages the accent is laid, in accordance with an arbitrary convention, contrary to nature—and without signification in itself—on the inflections.

It is, therefore, the fundamental point of language, more important than anything else, that directs us, in the search for an artistic expression of the highest kind, to be completely justified in the drama, to the German nation; and were it possible for the artistic will alone to produce a perfect dramatic work of art, this could now be only in the German language. What presupposes this artistic will as one that can be carried into practice, lies, in the first instance, however, in the association of the *artistic representatives*; let us consider the effectiveness of this upon the German stage.

(To be continued.)

MORE CONFLAGRATIONS.—The theatres of Saint-Pierre d'Alcantara, and of Bourges, in France, have been lately burnt down.

PRAGUE.—Wagner's *Lohengrin* was produced on the 28th ult., before a crowded house.

BASLE.—Mdlle. Anna Zerr is singing here in *La Sonnambula*, and *Martha*, with great success.

MADRID.—The operatic composer, Señor Carreicer D. Raimon, died here a short time since.

COLOGNE.—Meyerbeers's *Etoile du Nord* was produced for the first time here on the 28th ult.

NEW PHILHARMONIC SOCIETY.—Choral Department.—Soprano and Alto voices, of thorough musical knowledge, desirous of joining the Choir of the Society, are requested to send their names and addresses to the Secretary, on or before Tuesday, March 25th. Office, 201, Regent-street.

ST. MARTIN'S HALL.—ORCHESTRAL CONCERTS EVERY SATURDAY EVENING, under the direction of Mr. John Hullah. The first of the series on Saturday next, March 29, at eight o'clock. Principal vocal performers, Mr. and Mrs. Sims Reeves, Miss Palmer, Mr. Montem Smith, Mr. Thomas. Pianist, Mr. Lindsay Sloper. Programmes, with list of the orchestra, may be had at the Hall, and of the music-sellers. Tickets, 1s., 2s. 6d.; Stalls, 5s.

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To Mr. Keating.

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